The Interspecies Newsletter

Fall 1993

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Resurgence

The last newsletter described two Arctic expeditions involving IC. As predicted, neither one occurred this past summer, although both are still being promoted by their sponsors for next summer. The first, a film project, proposes to send a group of people up to the iceflows of Lancaster Sound to film and interact with beluga and narwhal. The film would juxtapose (and hopefully integrate) three worldviews: that of a traditional Inuit whale hunter, a whale scientist collecting data, and IC's Jim Nollman attempting to communicate with the whales through music. The format of the film seems as provocative as its subject matter. It is to be edited at the fast pace of MTV for a targeted audience of teenagers. Singer, Kenny Loggins has signed on as host. An earlier teenage/environmental show by the same producer won two emmy awards.

Nor did we travel to the Geomagnetic North Pole in northern Greenland to build a musical instrument meant to translate the energy of the Northern Lights into music. That project proved too problematic given its brief lead time. But the German and Dutch Foundations who proposed this project are still committed to making it happen. They are currently fundraising and promoting it for next spring or summer. If any readers would like to support it, write IC.

For the first time in IC's fifteen year history, we did not produce or participate in a summer communication project with cetaceans. Several new projects have developed during the lull.

The save-the-whales movement of the 1970's borrowed some of its impetus from the civil rights movement and anti-Vietnam protests of a decade earlier, But this new movement soon developed into something unprecedented within our culture: the first social protest fought in the cause of a non-human species. This was a populist struggle waged with great passsion and conviction. Saving whales not only ignited the imaginations of thoughtful scientists and far-sighted politicians, but also school-children, and the college students who, a few years earlier, had channeled their considerable energy into other social causes. Some young people put their lives on the line to protect dolphins.

Saving the whales caused the politics of extinction to become headline news. Their plight eventually turned into a beacon for other pressing environmental issues. All those issues gathered momentum, coalesced, and finally emerged by the mid-1980's into what we now know as the environmental movement. The whales and the dolphins were the first popular symbol of that movement. Taking it a step further, some observers assert that the whales and the dolphins, themselves, have catalysed the recent transformation in the way that human beings perceive nature. There is some truth to it.

The environmental movement continues to change. Ten years ago, the reasons that were offered to explain why humans have to "live in balance"needed to make sense to a society raised to believe in the logical truth of science and the inherent goodness of technology. It was for these reasons, that the idea of living in balance often got reduced to a matter of a humanity learning to control its appetites–go on a diet–in order to save its own skin. We may not have liked the idea of consuming less, but we knew we had to do it for our own good.

But ten years ago, few among us were prepared to deny the sovereignty of the human species or the correctness of progress.

Environmental change was not yet regarded as a potential war against our intellectual and spiritual birthright.

We responded to logical arguments. It made sense when we were told that all parts of nature interact with one another and to destroy one part may eventually lead to the destruction of humanity. It made sense to be told that we need to save the whales because some unknown chemical in their body may hold the cure to cancer. But no one got very far by standing in front of the International Whaling Commission to argue that whales deserve to exist on their own behalf. No one beside a few poets ever talked about nature as being sacred.

We've made a lot of metaphysical headway since then. In my own case, when I recently heard the World Wildlife Fund talk about saving the rainforest because it holds the cure for cancer, it sounded dated. Those people must still be listening to disco music. They voted for George Bush. They support NAFTA.

Artisia

The environmental revolution of the 1980's was political, social, technological, and ethical. But it was also a seat-of-the-pants revolution. It wasn't founded on ideology, so much as on a pervasive sense of imminent danger.

Today, the danger is greater than it was ten years ago. Things may get worse in ten more years. Anyone who loves children has to be concerned about the look and feel of the world in twenty years. Who dares to even imagine what it will be like in fifty or a hundred years? I imagine a world of Mad Max, yet when I peruse an establishment journal called *The Futurist* I feel I'm in a Salvador Dali painting to read about the happy-go-lucky growth economy we all have to look forward to in the year 2050. At least their cars get better gas mileage then they do today.

Seeking some way to come to terms with the uncertainty that faces us all, our awareness of how we live in nature is changing to meet the challenges that face us. We know we need to do more than go on a diet. We need to do more than alter our political structures, our economics, and ethics. This revolution wants all of us.

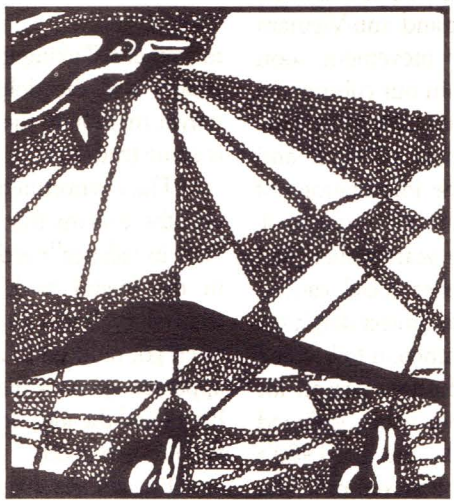
Ironically, as the forecast worsens, the changes we need to make seem to get easier to assimilate. That occurs because, in truth, we have made progress. The transformation permeates every aspect of our lives. And we no longer regard an environmental lifestyle as a chore being forced upon us. It *is* becoming our lifestyle.

The environmental crisis has recently begun to effect art and religion. Art is becoming more earth-centered and spiritual while religion is becoming more earth-centered and artful.

The artists themselves have a name for the aesthetic dimension of environmental awareness. They call it earth art. IC does earth art. We always have. For just one example, the last newsletter described in some detail, the proposed Arctic project to build a musical instrument to be played by the energy of the aurora borealis. That is earth art.

In *Parallel Botany*, author Leo Lionni describes a fictitious plant named *artisia* that alters its evolutionary form every twenty-five years. Incredibly, these tranformations closely reflect similar changes in the world of human art. Two hundred years ago the leaves and the stems of *artisia* looked decidedly roccoco. By the middle of the twentieth century *artisia* had evolved again to closely mirror the shape of a Calder pendant or Jean Arp collage. Lionni explains this morphogenesis by theorizing that plants represent:

"...an earlier phase in a general artistic evolution which has reached its peak, for the moment, in the artistic products of man. The forms of nature and those which proceed from the creative impulses of humanity...reflect the principle that art, as a manifestation of the spirituality of humanity, does not have an outward and objective relationship to nature, but is, like the human body, an integral part of it."



If this thesis seems bizarre, then realize that it is an apt metaphor for the principle that has always guided indigenous art. Traditional people do not separate their art from nature. By contrast, twentieth century art has chosen to focus the lion's share of its symbolic attention on the negative themes of isolation, detachment, ennui—the dismal emotions that confront anyone living a modern urban existence.

Earth art offers a new direction for Western art. It blossoms from out of the earth just like the *Artisia*. In the process of doing so, it transforms the very function of art.

A few examples should help clarify this. Like many of the earth artists of today, Pablo Picasso also found his inspiration in primitive art. But he always recycled the ancient styles into modern objects that, if they found success, acquired a hefty price tag and eventually ended up hanging in the homes of the wealthy or on museum walls. Western art produces objects. Even the most powerful examples of Western art serve primarily as evocative ornaments.

The work of, earth artist Daniel Dancer offers up a different relationship between artist and material. Dancer also finds his inspiration in primitive art. But even as he borrows primitive materials like feathers and bones, he also borrows the sacred connections that once existed between indigenous cultures and nature. Dancer's work will never hang on walls as an ornament or a status symbol. It exists temporarily, and only upon the ground where the materials originated. This is an art made both for and from natural places. On that level alone, earth art charts a new course for Western art which, previously, bowed at an altar made from ornaments tied to a price tag.

The parallels between Western art, and Western spirituality are irresistable.

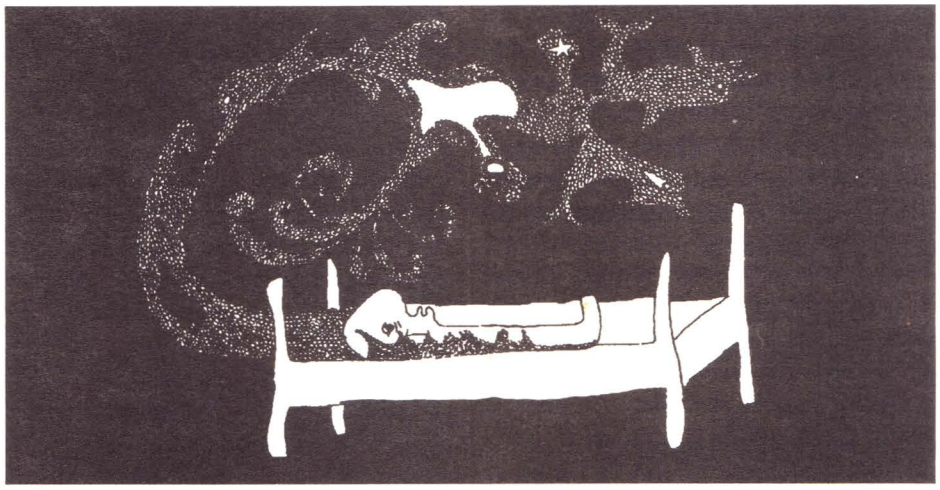
Western religions build churchs and synogogues and mosques to mark where spirit is. Many of us end up believing that it is the building–the ornament– that makes a place fit for prayer, and not the place's intrinsic natural essence. Likewise, most modern religions encourage little sense of place because their beliefs were formulated to be expressed anywhere and everywhere.

Earth Art isn't all bones and feathers. In his unpublished manuscript, *Offerings to the Wild*, Daniel Dancer describes spending time picking up some of the huge amounts of litter strewn on the beach at the Mayan ruin of Tulum. He arranged the garbage into a circular pattern with individual quadrants of yellow, black, red, and white, with a center of green–the precise colors of the Mayan five directions.

Unable to find any suitable way to dispose of the litter, he transformed it into a work of art, solemnizing, in his words, "the white man's disease". Utilizing such materials as *Tropical Trade Winds* air refreshener and *Natural Brilliance* hair conditioner he created a piece of earth art. Today, the piece continues to exist but only as a series of photographs and an ironic parable about making a "tree of life" out of the litter strewn on a beach once regarded as sacred by the ancient Maya.

One of Dancer's most evocative pieces was constructed while he participated in an IC beluga project up at the MacKenzie Delta in Arctic Canada. The area was supposed to be the summer home for thousands of beluga whales. But our group spent an entire week searching the offshore waters of the shallow delta without sighting even a single whale. There were many possible answers to explain this sudden disappearance. Every one of them pointed to some human abuse of the environment, including the over-hunting of whales by the Inuit, the recent appearance of very loud motorboats on the delta, offshore seismic activity by the oil industry, and abusive logging far upriver that caused excessive silting in the Delta.

Dancer dealt with the unexplained crash in the whale population by collecting beluga whale bones out of a hole in the ground dug by hunters made years before to dispose of the carcasses. He strung the bones across a wooden frame originally



used to dry whale meat, with a whale skull pointing in each direction. The ten foot long row of bones immediately began to clatter and sway in the wind, a two-headed beluga whale skeleton swiming over the remains of an abandoned Inuit hunting camp.

The Inuit hunters who passed by our camp expressed annoyance over the eery symbolism implicit within this swimming skeleton. Then, later, when other hunters heard our crew playing music out on the Delta, they became convinced that we were "shamans from Greenpeace", sent to the Delta to communicate a supernatural message to the whales on how to avoid the hunters. In effect, the hunters blamed us for keeping the whales out of 900 square miles of the Arctic Ocean. Our actions on the Delta soon became the subject of a heated discussion on Arctic radio.

From the Bottom Up

Today, so many crucial environmental issues vie for our attention that the intensity we once felt to save the whales has waned. In a way, we gave the cetaceans back to the scientists who will always be around to measure and count their physical traits. We gave the whales back to the film makers who continue to dig up new footage demonstrating new patterns of behavior for a TV-watching public. We gave the whales back to the politicians who, even today, continue to jab and parry over the rights of cetaceans to live on this planet free from human exploitation.

One might well ask if whales are yet being saved on their own behalf? In some places the answer is a resounding yes. But not yet in Japan.

There is, however, in Japan, a fast-growing organization called ICERC (*The International Cetacean Education and Research Center*). ICERC believes that the Japanese people are ripe for a consciousness shift in their awareness of whales and dolphins. ICERC's strategy is based on the assertion that any such changes in consciousness occur within a culture from the bottom up and not from from any political, economic or ethical ordinance.

The growth of ICERC signifies that whale and dolphin power has indeed come a long way since the 1970's. There are quite a few less people in the world killing endangered sixty-foot sperm whales than there were twenty years ago. Our own North American regard for the safety of whales makes it seem a cruel anachronism to realize that even as ICERC reinvigorates the ancient Shinto reverence for nature, there are still a few Japanese bureaucrats fighting to retain the right to serve whale meat as an hors-oeuvre. Recognizing that, it seems clear that we haven't yet come far enough.

Not coincidentally, ICERC is also the first promoter of interspecies communication in Japan, if not in all of Asia. Fortunately, their interest does not include those glitzy but invasive practices based upon capturing animals and wiring them up to a computer to test intelligence and the like. Rather, the people at ICERC have commenced a very ambitious program to

educate the Japanese people about an aesthetic and sacred perception of the earth. ICERC will be holding a major international whale conference near Tokyo next April which is expected to develop into a media event within Japan. For anyone interested in the conference or in ICERC, write them at:

4A, 5-3-3 Shiroganedai, Minato Ku,
Tokyo 108, JAPAN.

Gratefully Useful

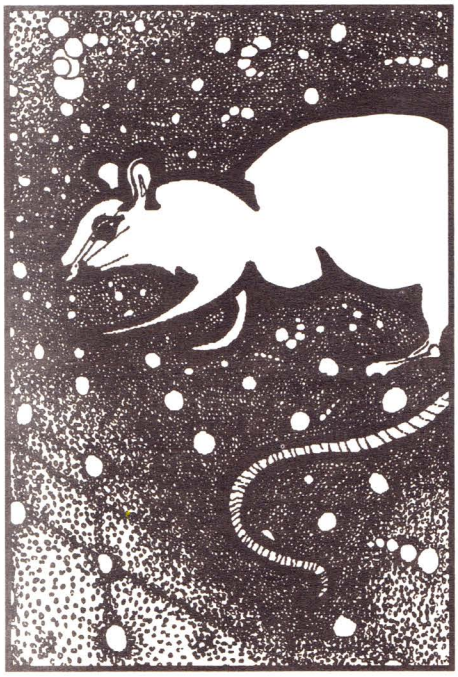
The growth of ICERC suggests that whales and dolphins have not yet relinquished their leading role in providing human beings with cultural models for relating to nature. In fact, a bit of research has revealed that this particular role of cetaceans is a very ancient one.

The origins of whale and dolphin "power" lie in the ancient world. Intriguingly, it probably existed most strongly in ancient Greece, a culture often regarded to be the cradle of Western civilization. According to Homer, Oceanus existed before everything else–even before the gods themselves. The dolphins and the whales expressed the power of the Oceanus, and thus played an especially important role in the Greek creation myths. That explains why the very word, Delphys, shares a common origin with the Greek words for womb, navel, and birth.

The Greeks also believed that dolphins were human beings transformed into sea creatures by Dionysus. That is why dolphins, unlike other wild animals, often seek the friendship of human beings. As one myth described the bond: "dolphins always try to be *gratefully useful* to human beings."

The Odyssey described both the whales and the dolphins as good omens for mariners. Herodotus was the first to describe the peculiar habit of dolphins to rescue sailors who were unfortunate enough to fall into the water. He recounted the story of Arion, a musician who won a poetry contest in Sicily and was traveling home to Corinth with his prize. The sailors on board coveted the treasure and threatened to kill him. Arion asked to play his cithera one last time. The sailors granted his request. After playing a song, described by Herodotus as distinctively high-pitched and spirited, Arion threw himself into the water. The sailors claimed the gold, certain that the musician had drowned. But dolphins had been attracted by the music and had gathered around the ship. One of them took the musician on his back and carried him to safety.

With so many modern documented instances of dolphins rescuing people, it seems highly likely that the myth is based on a true story.



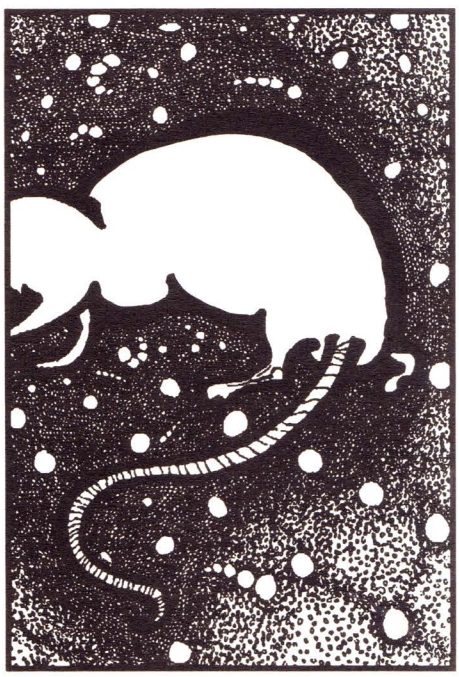
An Inkling

Although the human/whale interface has fled the front pages, it remains one of the deep-seated myths of Western culture. And although Interspecies Communication Inc has spread its corporate wings into many other aspects of the interspecies *zeitgeist*, we also continue to serve as one of the main networking nodes for people around the world interested in exploring the reality of whale and dolphin dreaming. The good works of Daniel Dancer and ICERC offer two examples of individuals and organizations with whom we actively collaborate at this time.

Some people, including some foundation executives, tell us that the cultural direction we promote is too difficult to pinpoint. It speaks of a relationship to nature that is direct and yet indirect. It is artistic, spiritual, Utopian, mundane and mythical all at the same time.

We agree. But we also believe that there are certain words basic to human life–like love, home, and dreaming–whose concrete meaning is only dimly present in our consciousness, making it difficult to articulate plainly. Yet such words express the most important concepts in our lives. With that in mind, how much easier it is to define this format of ours poetically as the perception of the human soul singing with nature. Or spiritually as a sacred link connecting home life to planet. Or educationally, as the process of shifting our awareness of natural processes right into the center of their lives.

From the letters we receive, it is evident that there are many people out there who have some inkling about what it means to develop a sacred and artistic link to nature. They feel it in their hearts, and write us wishing to learn more about their own, often occluded sensibilities. They ask about the relevence of interspecies communication to the challenges confronting them on a daily basis. Perhaps paradoxically, we tell them that talking to dolphins is not the answer to anything.



We see our job, not as matter of *talking*, but as a matter of *relating* to other species. Our field projects do not provide data but metaphors—pointers leading towards the ecological culture that, hopefully, lies in wait around a future bend in the road. But metaphors are tricky. They are not explicit but artful, and they can get misinterpreted. We work hard to hone our skills. It takes much honing to create sacred metaphors without falling into the common trap of sounding sappy, cloying, or grandiose.

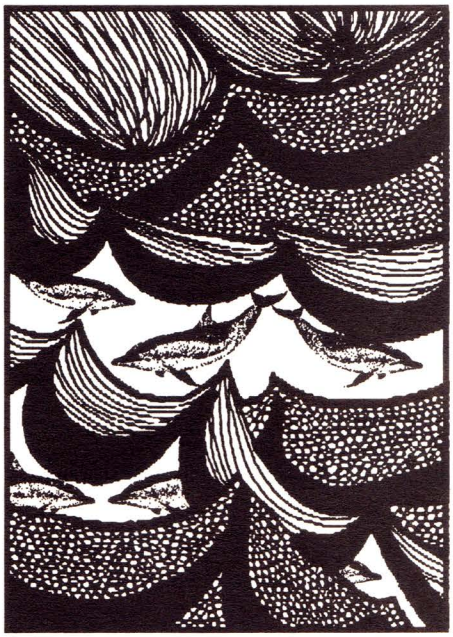
These letters make it clear that people everywhere grant a special power and grace to the whales and dolphins. That is the reason that whale-watching is such a popular activity in so many countries. Non-profit groups like ICERC and Greenpeace were founded on this so-called whale and dolphin power. Earth island Institute in San Francisco may be the most dynamic environmental group in the world today. The business of saving dolphins resides at the center of their agenda.

Not to sound absurd about it, but there is no bear-watching industry, no tourism based on swimming with turtles. Scientists do not mount computer communication experiments with ravens, although the relationship between a raven's social behavior and its calls theseems just as complex as any dolphin's whistle.

When IC goes to the Arctic to communicate with beluga whales, we always bring home some very powerful metaphors about humans connecting with nature. I sometimes communicate with the yellowjackets and chickens who live in my own backyard. But those experiences never seem to inspire others like the beluga whales and dolphins do.

Some people write asking if this whale power is tangible. Does it exist? Are these animals telepathic? If they are, that would imply that the humans who perceive the "powers" are clearly gifted. Many people want to know if we'll help them experience whale and dolphin power firsthand.

Meanwhile, the skeptics try to debunk us by declaring that this so-called "whale power" only exists in the minds of innocents and hucksters. They are surprised when we wholeheartedly agree with them. Whale and dolphin power is a human invention. We at IC sometimes



wish that the celebrity staus accorded dolphins and whales were channeled instead to less glamorous species. Earthworms, for instance, are the guardians of a healthy soil. If people loved earthworms as they now love dolphins, the environmental crisis would never have grown so dire.

The word "power" has many meanings, none of which are subtle. Power sounds expensive, electrical—an item for the elect. People who claim to be in touch with dolphin "powers" sound as if they're doing parlor tricks. Animals "with powers" too easily turn into objects of desire. The human desire for cetaceans often acquires the look and feel of the Elvis Presley Fan Club.

Wishing to be near dolphins for the power they wield is like saving the rainforest to secure the undiscovered drugs they may harbor. The image is of an environmentalist staring at nature while pointing a finger at his or her own belly.

Whatever its basis, we at IC prefer to reinvent whale power as one of the pointers towards the "sacred and artistic link to nature". This is a subtle pointer. In fact, it is so subtle that we feel it is more accurate to describe it, not as *power*, but as *dreaming*. That is the way the Australian aborigines describe that same link. Whereas power seems self-absorbed, dreaming is nurturing. It is sacred.

As always, our current relationship to cetaceans offers a prophecy about society's relationship to the rest of nature ten year's hence. The Greeks knew about this ability of the cetaceans to rejuvenate human culture. That's the reason the word *delphys* means dolphin *and* birth. It thus portends to be a potent sign to discover one day, hopefully soon, that our culture finally permits cetaceans to exist on their own behalf. Can our relationship with the rest of nature lag far behind?

That is also the reason why it is critical that every dolphin and whale lover recognize the difference between dreaming and power. Only when we allow dolphins or whales or owls or mice or earthworms, or rainforests to exist on their own behalf do we start to experience the power of dreaming rather than the dream of power.

Until animal dreaming becomes as common to our society as is dividing our bottles into green, brown, and clear, the people who propose that nature needs to exist on its own behalf will continue to be called idealists and never realists. And the environmental crisis will only get worse.

A Re-dedication

Providing inklings into the nature of nature dreaming is the primary reason we started publishing the Interspecies Newsletter fifteen years ago. Has it been fifteen years? Amazing.

Over that period, our little newsletter has expended many words exploring the human perception of nature and the sacred ground of dreaming. We have also expended many words attempting to describe the very difficult process of post-industrial human beings trying to make eye contact with dolphins and whales, as well as several other animal species, plants, and even the dirt. Does the dirt have eyes? John Lennon once sang an inscrutable answer to that question:

"You've got to be good looking 'cuz
it's so hard to see."

Things are looking up. Whereas all such images and ideas about establishing a sacred and artistic link to the planet were until very recently labeled newage, archaic, or worse, they will soon spark a universal cultural yearning for a new participatory relationship with nature. The signs are

imminent. Vice-president Al Gore talks about it in the halls of congress. Or read the excerpt, on the next page, from a recent speech by Gorbachev

IC has recently experienced a resurgence in the number of people throughout the world interested in hearing us retell the stories of our encounters with animals. More people than ever want to know what it feels like to make eye contact with a raven, a beluga whale, an orca, even the dirt. More people than ever want to get a sense of the inner conflict that must occur within a person when a dangerous predator encountered on the trail is also perceived to be a sacred being. More people than ever want to know what it means to experience the complete sense of solitude and surrender we only encounter in the wildest places.

These are just a few of the subjects described in recent newsletters. The newsletter's increased readership sometimes makes this editor wonder if there were always more dreamers out there than I ever suspected. Or perhaps the writing, itself, creates more dreamers even as it helps rekindle the dream.

Either way, we at IC are among the chief dreamers of this new relationship with nature. Recognizing our role, we try to provide a focus for people everywhere who are also inspired by the dream of the whale, the dolphin, the raven, the orca, the predator, all species, wilderness. We try to provide subtle pointers for anybody desiring to base his or her life upon the sacred web of nature. We sponsor field projects that translate the dream into real relationships between real human beings and real animals. We report the results of those projects back to the people who aspire to the same dream and so, wish to listen.

After fifteen years of dreaming, sponsoring, and reporting, we at IC feel inspired to rededicate this organization to the task of providing a road map for future dreamers. Our own cartography is longterm and it is farsighted. It frames the dream's message in terms of our children's future, our children's children's future...onward and outward to the seventh generation.

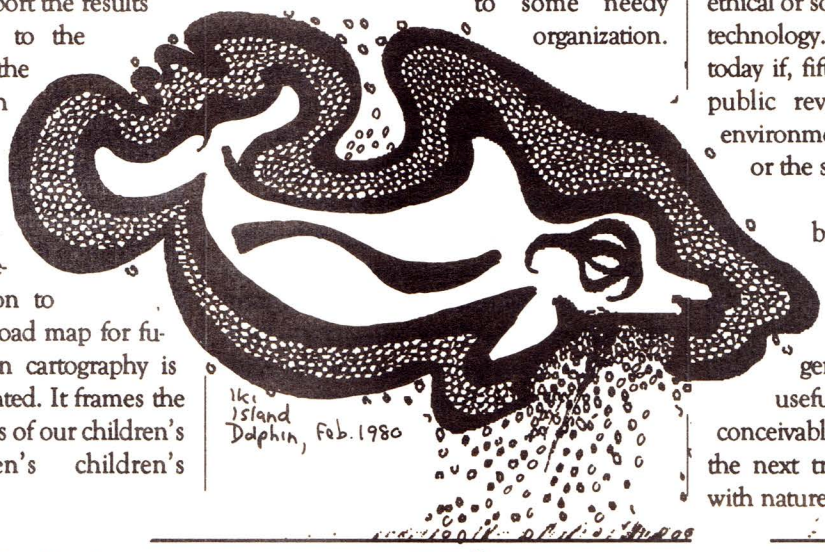
For many years, IC has relied on the written form to describe its projects. This will continue, although we are now developing a video and film forum for spreading the interspecies message. Our first offering, a video about IC's Orca Project, produced by Canadian filmaker Jonathan Churcher, will become available to our members by the next newsletter

Kairos

The resurgent interest in whales and dolphins is distinctly different from the save-the-whale movement of the 1970's. This time around our interests are participatory, artistic, and spiritual as well as environmental. This is not meant to imply that the slaughter is over, or that there are fewer people working to stop it. If anything, the whale-savers are much better organized than they once. The task itself is not quite as monumental as it once seemed. What is different is that science, environmentalism, politics, and economics are no longer the defining forces of dolphin and whale dreaming.

If, as I suggest here, the state of whale dreaming offers a preview of the entire culture's relationship to the planet ten year's hence, then a dramatic perceptual change looms just over the horizon. What's in store for us?

Since the resurgent interest is hands-on, it may mean that we, in the first-world, are on the verge of realizing that we can't save anything by merely sending in a check to some needy organization.



We also need to change our lives. We have to participate more compassionately with the nature we perceive everyday.

A hands-on resurgence also means that the thirst for cetaceans no longer gets slaked so easily by reading books of facts. We are no longer satisfied watching nature films that reflect a worldview that represents animals as specimen—as complex objects whose behavior is best fathomed through observation. If the resurgence in cetacean interest were couched in the form of a bumper sticker it might read:

Data is Dated.

It means that the resurgents are no longer satisfied to channel their love of nature into politics, science, environmentalism or any other object-oriented arena where data is king. The stereotypical nature film image of young men in flannel shirts wearing headphones or binoculars and taking notes while whispering into a tape recorder is one emblem of that dated data worldview. Trying to sell us brazil nuts as a straight-faced way to save Brazil is another.

The resurgents repudiate the elitism of modern earth science that insists that the observations of native people, old women, and young children tell us nothing true about the natural world so much as they tell us what a non-expert *thinks* is true. The resurgents recognize that, in many respects, field biology actually obstructs a sacred or artistic relationship to whales and dolphins.

If that same recognition continued to develop over the next ten years it could conceivably lead to a closer scrutiny of the ethical or social value of any new science or technology. Imagine what life might be like today if, fifty years ago, we had had some public review mechanism to test the environmental value of the automobile, or the social value of television.

The fight to save-the-whales back in the 1970's set the stage for the great environmental transformation of the 1980's. Likewise, the current resurgence of interest in the "gratefully useful" abilities of cetaceans could conceivably emerge as a defining motif for the next transformation in our relations with nature. If history does, indeed, repeat

itself, then the year 2005 should be the moment when this new relationship to nature takes a firm grip on the culture.

The ancient Greeks cultivated an attitude of respect and friendship for cetaceans through their myths. Is it possible we might create modern myths–or some meaningful equivalent–to lead our own culture towards a more balanced relationship with nature?

I can only repeat myself once again by stating that transforming the culture begins with a new art and a new sense of the sacred. The shift in perception follows from that. And don't despair. The process has already begun. Keep reading the newsletter. Keep supporting IC.

IC has recently become involved in an international project that intensifies the issue of whale dreaming while it strives to promote a new sense of art and the sacred.

The cetacean research ship, *Kairos*, was built this past summer in Turkey; its design, construction, and outfitting sponsored by ZEGG University in Belzig Germany. The ship is now in the Canary Islands–a floating laboratory outfitted with some formidable hi-tech tools, and a budget permitting it to sail the seas in search of wild cetaceans.

Like ICERC in Japan and IC in North America, the Kairos Project embraces a new paradigm emerging from the resurgence in whale dreaming. It's principle investigator is not a whale scientist, but rather a musician. In the words of its designers, *Kairos* was built:

"to be a place to experience...contact with all forms of life. What does cooperation with nature mean, cooperation with the power of the sea, with winds and currents? How does the Earth function in terms of its acupuncture points and the energy lines crossing it? What are the inherent forces of Creation? How can we realize friendship with all living creatures? The main focus of our research work will be making contact and communicating with whales and dolphins.

For those seeking more information about the Kairos project, write them at:

Rosa Luxemburg Str.39,
D-O-1820,Belzig, Germany.

I shall be joining the Kairos for an initiatory two week sail this coming December. At that time, I shall be teaching their crew the finer points of whale and dolphin communiocation. We shall work together to devise a long-term communication project with the sperm whale pods that reside in the deep ocean between the Canary Islands and the Azores. For those interested in myth-making, realize that a white sperm whale is one of the membersof that pod.

Symbology

Who can say for sure that the resurgent interest in interspecies communication will help clarify the next phase in planetary transformation. It seems a rather large order. One thing seems certain. The complex issues facing our world will never be solved by spending a lot of time and money trying to crack the code of whale and dolphin language. Data is dated.

On the other hand, the subject matter of interspecies communication offers a viable path for any species wishing to connect more compassionately to planet earth. It does so by exploring the finer points of whale dreaming. Like the Greek myths, this dreaming offers powerful stories to hang the emergent ethics and spirituality of our civilization. Hopefully, the current interest in whale dreaming will provide some pointers to a "next phase" which will include world peace, universal solar energy, organic gardening, deep ecology, preventative healing, bioregional nation-building. And more nature dreaming.

All of these ideas are growing in stature. None are yet mainstream. The subject matter of interspecies communication encourages all these paths. Most of the individuals and groups who are best known for promoting these activities also receive our newsletter. We are in touch. We are all collaborators in the business of nudging the next phase. Join us.

–Jim Nollman, sept 93

Ecology of Spirit

This is an excerpt from a speech by Mikhail Gorbachev given at the Global Forum Conference held in Japan in April of 1993. It is here reprinted from the Earthsave Newsletter.

It seems that today, everyone agrees that humanity stands at a watershed in its history. The current global landscape is a landscape of profound crisis that can either end in the death of mankind, or in the beginning of a new civilization.

The civilization that has existed for centuries is beginning to exhaust its potential and is no longer able to preserve and improve life on earth.

The crisis of civilization that we see today is a crisis in the omnipotence of humankind. The belief that there is no limit to our possibilities. Today we are paying the price for human pride.

We have to understand that the human race, like any other species, is just one of the components of the biosphere and cannot live without the biosphere. The idea of progress very often conflicts with the idea of preserving the planet and preserving the human race. The idea of cooperation and collaboration is very often in conflict with the instinct of competition. Too often, modern nations, satisfying their narrow aims, undermine the global conditions of life on earth. They are advancing to their own destruction.

Without an ecology of spirit and an ecology of thought, all our efforts to save mankind are pointless. When science and rationality cannot help us, there is only one thing that can save us: our conscience and our moral feelings.

At this time, we are in a race against time. What is going to happen first? A critical increase in global dangers and the collapse of human history? Or the critical growth of hope, the ability of the international community to develop humane ways of living and rules of living that will renew and save our civilization. The answer to this question depends on all of us who live today on this planet.